

Choral Union
Mozart: *Requiem*, KV 626

Saturday, November 9, 2019 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication and the Department of Music present

Choral Union
Requiem, KV 626
Wolfgang Amadeus Mozart (1756-1791)

Richard Nance, *conductor*
Stephanie Bivins, *soprano* • Maria Valenzuela, *mezzo soprano*
Nicholas Pharris, *tenor* • Joshua Luebke, *bass*

Members of the Northwest Sinfonietta and PLU Faculty

I. Introitus: Requiem

Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi redetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled in Jerusalem.
Hear my prayer,
for unto thee all flesh shall come.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.*

II. Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison,

*Lord have mercy,
Christ have mercy,
Lord have mercy,*

III. Sequenz

1. Dies irae

Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

*Day of wrath, day of grief,
that day shall dissolve the world into embers:
as David prophesied with the Sybil.
How great the trembling will be,
when the Judge shall come,
the rigorous investigator of all things!*

2. Tuba mirum

Tuba mirum spargens sonum
per sepulchra regionum,
coet omnes ante thronum.
Mors stupebit, et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quid-quid latet apparebit:
nil inultum remanebit.
Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit secure?

*The trumpet, spreading its wondrous sound
through the tombs of every land,
will summon all before the throne.
Death will be stunned, likewise nature,
when all creation shall rise again
to answer the One judging.
A written book will be brought forth,
in which all shall be contained,
and from which the world shall be judged.
When therefore the Judge is seated,
whatever lies hidden shall be revealed,
no wrong shall remain unpunished.
What then am I, a poor wretch, going to say?
Which protector shall I ask for,
when even the just are scarcely secure?*

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me fons pietatis.

*King of terrifying majesty,
who freely saves the saved,
Save me, fount of pity.*

4. Recordare

Recordare Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis,
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce Deus.
Qui Mariam absolvisti,
et latronum exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

*Remember, merciful Jesus,
that I am the cause of your sojourn;
do not cast me out on that day.
Seeking me, you sat down weary,
having suffered the Cross, you redeemed me;
may such great labor not be in vain.
Just Judge of vengeance,
grant the gift of remission
before the day of reckoning.
I groan, like one who is guilty;
my face blushes with guilt.
Spare thy supplicant, O God.
You who absolved Mary [Magdalene],
and heeded the thief,
have also given hope to me.
My prayers are not worthy,
but Thou, good one, kindly grant
that I not burn in the everlasting fires.
Grant me a favored place among thy sheep,
and separate me from the goats,
placing me at thy right hand.*

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

*When the accursed are confounded,
consigned to the fierce flames:
call me to be with the blessed.
I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
protect me in my final hour.*

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce Deus.
pie Jesu Domine, dona eis requiem.
Amen.

*O how tearful that day,
on which the guilty shall rise
from the embers to be judged.
Spare them then, O God.
Merciful Lord Jesus, grant them rest.
Amen.*

IV. Offertorium

1. Domine Jesu

Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu:
Libera eas de ore leonis,
ne absorbeat eas Tartarus,
ne cadant in obscurum:
sed signifier sanctus Michael

*Lord Jesus Christ, King of glory,
liberate the souls of all the faithful departed
from the pains of hell and from the deep pit;
deliver them from the lion's mouth;
let not hell swallow them up,
not let them fall into darkness,
but let Michael, the holy standard-bearer,*

repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

*bring them into the holy light,
which once thou promised to Abraham
and to his seed.*

2. Hostias

Hostias et preces tibi,
Domini, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti,
et semini ejus.

*Sacrifices and prayers of praise,
O Lord, we offer to thee.
Receive them, Lord, on behalf of those souls
we commemorate this day.
Grant them, O Lord,
to pass from death into life.
which once thou promised to Abraham
and to his seed.*

V. Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth,
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

VI. Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Blessed is he who comes in the name of the Lord.
Hosanna in excelsis.*

VII. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

*Lamb of God, who takest away the sins of the world,
grant them rest.*

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

*Lamb of God, who takest away the sins of the world,
grant them rest.*

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

*Lamb of God, who takest away the sins of the world,
grant them rest everlasting.*

VIII. Communio: Lux aeterna

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum:
quia pius es.

*May light eternal shine upon them, O Lord,
in the company of thy saints forever and ever;
for thou art merciful.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
in the company of thy saints forever and ever;
for thou art merciful.*

Program Notes

The unique circumstances surrounding the composition of Mozart's *Requiem* are remarkable for their almost Dickensian melodrama.

Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Walsegg-Stuppach, whose wife had died in February that year. The Count, who as a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the *Requiem* Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement: Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr not been Constanze's first choice, despite the fact that he had been the composer's closest musical confidante and knew what his intentions were in respect of the *Requiem*? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work's fourteen movements, only the opening *Kyrie* had Mozart managed to complete in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the eighth movement, the *Lacrimosa*, until after writing movements nine and ten, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the *Tuba Mirum*. Süssmayr completed the *Lacrimosa*, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections.

Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart's own music from the opening movement, an idea which according to Constanze, Mozart himself had suggested. Much more daunting, however was the task of writing the entire *Sanctus*, *Benedictus* and *Agnus Dei* himself, the prospect of which had defeated his reputedly more talented fellow-composers. Eybler, for instance, despite contributing some worthwhile orchestration, had managed only two very unconvincing bars of the *Lacrimosa* before giving up and returning the entire portfolio to Constanze. Süssmayr was evidently made of sterner stuff, and by the end of 1792 he had finished the task. Opinions differ as to the quality of the Süssmayr movements, though it is generally agreed that the *Agnus Dei* is the most successful.

A copy was made of the completed score before it was handed over to Count Walsegg's envoy, but no mention was made of Süssmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire *Requiem*. Amongst Mozart's circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work's authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly fifty years, to be rediscovered in 1893. Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süssmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what Süssmayr's. But all this conjecture is of little consequence as we listen to the music. It is Mozart's genius that shines through.

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About the Artists



Stephanie Bivins, soprano

Stephanie Bivins is a musician and teacher who was born and raised in Vancouver, WA. After graduating from Pacific Lutheran University in 2013, she joined Choral Union, and has been singing with the group for five years. Stephanie is currently the Director of Choral Activities at Aspire Middle School for the Performing Arts in Lacey, WA, and continues to be active in the performing community. Stephanie has most recently had the joy of performing locally with pianist Thomas Rheingans, as well as with the 5th Avenue Theatre and Pacific Northwest Ballet as a part of Choral Union.



Maria Valenzuela, mezzo soprano

A native of Tacoma, Ms. Valenzuela is an award-winning actress, singer, and stage and musical director who has performed throughout the U.S. and abroad. In September 2001, after a career as a US Navy and National Weather Service meteorologist, she came to PLU to pursue a degree in music (vocal performance). She has performed as concert soloist with many outstanding orchestras and choirs across the country, from the Symphony Tacoma orchestra and the Seattle Bach Choir, to the U.S. Navy Band and New York's Carnegie Hall. As a life-long liturgical musician, Maria has also had the opportunity to serve as a cantor for the Archbishops of Los Angeles, San Francisco, Seattle, the U.S. Military Archdiocese, and the Bishops of Oakland, CA and Dublin, Ireland. She is currently the Director of Music, Drama, and Liturgy for Saint Patrick Catholic School in Tacoma.



Nicholas Pharris, tenor

A native of Olympia, Nicholas Pharris graduated from PLU in 1999 with a BA in classical languages. While at PLU, Nick played cello in the University Symphony Orchestra and sang in the University Chorale, Men's Chorus, Choral Union, and the Choir of the West. Nick holds a Ph.D. in linguistics from the University of Michigan and is an authority on Molalla, an extinct Native American language from western Oregon. He currently works in support of Washington's election and voter registration systems at the Office of the Secretary of State. Nick lives in Tumwater with his wife Caryn and two kids.



Joshua Luebke, bass

Josh Luebke, (PLU class of 2003 and 2007), has been a member of Choral Union since 2001, where his first performance with the choir was Mozart's *Requiem*. Josh has been a bass soloist for many Choral Union performances, including Rutter's *Mass of the Children*, Haydn's *Mass No. 12 in B-flat*, Handel's *Dixit Dominus*, and the Mozart *Vesperae Solennes de Confessore*. Currently, Josh is a mathematics teacher at Washington High School in the Franklin Pierce School District, where he has taught algebra, geometry, and statistics. Josh resides in Puyallup. He is married to his wife, Jillian, and has two sons, Ryan and Andrew.



Richard Nance, conductor

Richard Nance came to PLU in 1992, where he conducts the Choir of the West, Choral Union and University Singers. Nance's choirs have performed at two National Conferences of the American Choral Directors Association, six ACDA Division Conferences, the 2011 Harmonie Festival in Lindenhofshausen, Germany (two gold awards and one silver), the 2014 Florence International Choral Festival (winner in two categories and for outstanding conductor), the 2015 Anton Bruckner Choral Competition in Linz, Austria (winner in two categories and the Anton Bruckner award), and at the 2015 National Collegiate Choral Organization Conference. Nance received the 2011 and 2013 "American Prize" for Choral Conducting, and the 2013-2014 Faculty Excellence Award for Research at PLU. He has served ACDA as Washington State and Northwestern Division president. Nance's choral works are published by Walton Music, Hinshaw Music and Colla Voce Music. He composed the prestigious Raymond W. Brock Commission (2002) for the American Choral Directors Association.

Pacific Lutheran University Choral Union

The Pacific Lutheran University Choral Union is considered one of the outstanding community choruses in the United States. The choir was established in 1984 to create an ensemble for the university that would bring together singers from the surrounding community, PLU faculty and staff, alumni and students. Since that time the choir has grown to a full membership of 60-70 singers, with a touring ensemble of approximately 30-40 singers. Members are selected by annual audition, and the choir meets one evening each week for rehearsal during the academic year. The choir performs three or four concerts each season: programs comprised of shorter choral works, or those that focus on major choral literature with orchestra or chamber instrumentation. The choir often collaborates with university, community and professional musical organizations, including Seattle's 5th Avenue Theater, the Pacific Northwest Ballet and Northwest Sinfonietta.

Choral Union has appeared at many prestigious conference and festival events, including the 2001 American Choral Directors Association National Conference, the ACDA Northwest Division Conference (2002 and 2014). The Choral Union Tour Ensemble has traveled to Europe on four occasions and has also toured Scandinavia. The choir has performed at the World Harp Congress (Geneva, 2002), the Cambridge (UK) Summer Music Festival (2005), and Festival Bled (Slovenia, 2008). In 2014 the choir toured Italy and won the large mixed chorus and sacred music categories at the Florence International Choral Festival. Choral Union has recorded three compact discs. The choir's 25th Anniversary Album (2011) received the coveted "American Prize" for outstanding recorded performance by a community chorus.



Soprano

Lauren Berg
Biffy Binkley
Stephanie Bivins
Natalie Breshears
Katie Brizuela
Sue Byrd
Marisa Castello
Melissa Dier
Caryl Puett Dowd
Kathryn Eagle
Jennifer Gorham
Amanda Kelly
Anna Kwon
Christina Nelson
Nancy Nole
Amy Onstot
Allison Saager
Richelle Scanlan
Heather Simmons
Diann Spicer

Alto

Lydia Bill
Debbie Dion
Nicole Fife
Carli Kross
Debbie Hushagen
Holly Jensen
Kamila Komschlies
Jamie Lindberg
Cindy Luebke
Gloria Moore
Faith Ockwell
Becky Purser
Hannah Rausch
Alison Shane
Jane Sparks
Anne Urлие
Maria Valenzuela
Jennifer Woodard

Tenor

Neil Asay
Tom Cameron
Samuel Eagle
Eric Faris
John H. McGilliard
John Ockwell
Rich Ockwell
Nicholas Pharris
Riley Pitts
Roland Robinson
Randy Saager
Austin Schend

Bass

Alan Aplin
Chris Berntsen
Jason Brinker
Alonso Brizuela
Greg Golliet
Brandon Hell
Jim Hushagen
J. Christian Jaeger
Brian Keiper
Todd E. Kelley
Frank Lewis
Joshua Luebke
Phillip Nesvig
Peter Seto
Manuel Tirado
Larry Wiseman

Orchestra

(Members of Northwest Sinfonietta and PLU Faculty)

Violin 1

Hsuan Ju Wang
Evelyn Gottlieb
Gwen Taylor
Janis Upshall

Violin 2

Mary Manning
Karen Sorensen
Emily Kelly
Brandon Vance

Viola

Steve Creswell
Sue Jane Bryant
Ilya Shpeigelman

Cello

Gretchen Yanover
Paige Stockley

Bass

Anna Jensen+

Clarinet

Craig Rine+
Cindy Remander

Bassoon

John Ruze
Thomas Mallos*

Trumpet

Jay Scott
Bob Gale

Trombone

Danny Helseth
Patrick Urion
Benn Hansson

Organ

Paul Tegels+

Timpani

Matt Drumm

+PLU Faculty

*PLU student

David Lockington, *Conductor*
Denise Dillenbeck, *Violin*
Pacific Lutheran University Choral Union
directed by Dr. Richard Nance

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